**History 205-03 – THE CONQUEST OF MEXICO  
Prof. Frank “Trey” Proctor**

**Spring 2025**



Class: MWF 9:30-10:20pm

Room: 218 Burton Morgan

Office Hours: MWF 11:30-12:30 **and by appointment**

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Preferred pronouns: he/him/his

**Description:**

From the very beginning, the magnitude and meaning of the “Conquest” of Mexico has been a point of controversy and acclaim. Worlds were upended. An empire fell. Millions of people died through the cumulative impacts of war and disease. Christendom was vastly expanded. And, a new society, a colonial society, was constructed.

The readings in this course take us through the historiography of the Conquest, from its original Spanish and indigenous chroniclers through current interpretations and approaches. Along the way we will treat the complexities, myths, and legacies of the process of Spanish conquest. Key questions include – how do we account for the Spanish victory and for the consolidation of Spanish power in Mesoamerica? Conversely, how do we account for indigenous defeat? What role did the Catholic Church, Spanish settlers, and indigenous peoples play in the fall of the Aztecs and the consolidation of conquest society?

**Course Goals**

**What I want for you -**

*CRITICAL THINKING AND CLEAR COMMUNICATION - I want to know what YOU, not others and not computers, think about a question. And, I want to help YOU refine your ability to communicate those amazing thoughts in written and oral form.*

*INFORMATION LITERACY and ACTIVE READING - These are core components of the skills above. We have to work to figure out what a source says; why it says it; what it doesn’t say; why it doesn’t say it; and, how all of those answers help us interpret, engage, and use a source to answer our specific (historical) questions.*

Written and oral communication skills are going to be key to your success at Denison and beyond. The primary goal of this course, therefore, is to strengthen your abilities as an effective writer, speaker, and listener. Much of what we teach at Denison is critical thinking, the ability to assess various types of arguments and to construct arguments of your own that will stand up to the critical assessment of others. To that end, in this class we will work to:

1. Sharpen your ability to
   1. Ask complex yet answerable questions
   2. Articulate and communicate complex theses/arguments
   3. Marshal evidence in support of those arguments in written and oral forms in order to prove your position
2. Hone your skills at interpreting various types of written and visual sources and historical literature, to reinforce your ability to identify and critique the various explicit and implicit arguments within such sources, and to employ such sources in the service of making your own written and oral arguments.
3. Further transform you from a passive to an active recipient of information. To encourage critical reading and viewing as a key to success in college and beyond.
4. Strengthen your skills at expressing your informed conclusions about any topic in written forms.
5. Strengthen your skills at expressing your informed conclusions about any topic in oral forms AND hearing the informed conclusions of others and responding to them.

**Writing*: This course fulfills one of the two Writing Overlay (W) General Education Requirements.*** A primary objective of this course is to cultivate students’ habits as effective writers by assisting you to improve your abilities to conceptualize, write, and revise effective nonfiction expository and analytical prose. Effective writing is clear, unified, concise, informed, persuasive, and thoughtful. It requires the recognition that writing is not linear, but is a complex and often cyclical process that eventually results in a finished, polished product. And, effective writing must take into account the importance of intended (and unintended) audience(s).

**Orality/Aurality: *This course also fulfills the Oral Competency Overlay (R) General Education requirement.*** We will spend significant time this semester discussing and practicing various dimensions of oral communication: understanding audience and setting, selecting and organizing information and/or constructing oral arguments, speaking with clarity and effect, listening effectively, and attending to disciplinary and cultural conventions of speaking and listening.

To fulfill this goal, we will focus on three forms of Oral Communication (orality and aurality) that are central to your success both as a student at Denison and in your personal, professional, and civic lives after you leave Denison –

* **In-Class Discussion –** Early in the semester we, as a group, will establish the criteria and rules for in-class discussions. Further, we will regularly anonymously assess the quality of in-class discussions and identify ways that we, as individual participants, can improve them.
* **Formal Presentations –** Two times throughout the semester students will do formal presentations focused on in-class readings (those presentations must focus on the assigned readings for the same day as your presentation).
  + For the first presentation, students will present a formal presentation on assigned readings of primary sources (you should focus on the reading assigned for that day) in teams of two (2). That presentation should be approximately 8 minutes followed by Q&A from your classmates.
  + For the second round of presentations, students will work independently to produce a 60-90 second podcast focused on the indigenous primary sources.
  + For the third round of presentations, students will work in teams of three to produce a 6-8 minute podcast that assesses the arguments of an assigned secondary source(s). They will then field questions from their classmates about their presentation.
  + **Presentations that summarize a reading can receive no higher than a C-**. The goal is to identify arguments and mark arguments of your own.
  + Students will also anonymously assess/review these presentations (see attached [rubric](https://drive.google.com/file/d/1alJgfxDF6ufjN5xjkC5WOUBGwozWKzDe/view?usp=sharing)) and will reflect on how we can improve our own presentations based on witnessing others’ work.
  + **Presentation Advice -** Work to use *They Say/I Say* as the model of your presentations. Identify the primary arguments (or most interesting arguments) that you see emanating from the primary or secondary source you are presenting on, **AND** respond to that with an argument of your own. Also, plan your presentation in advance and seek out advice from your professor if you think that would be helpful.
  + **Peer Reviews of Classmates’ Presentations –** The quality and depth of your review of your peers’ presentations will also be assessed and will contribute to your final grade.
* **Podcast –**The final assignment for this course will focus on a podcast focused on an element of the Conquest of Mexico. You will treat this like a research project, but the final product will be a podcast.

What does it mean to treat it like a research paper? You will conduct research, you will present an argument, you will identify and present potential counterarguments

**Presentation, Paper, and Poster Due Dates:**

| ***Graded Writing*** |  |  |
| --- | --- | --- |
| Essay #1 Full Draft of Paper on Conquest of Mexico through July 1, 1520/ **Peer Review Workshop** | 10/2 | -- |
| Essay #2 Final Draft July 1, 1520 Paper | 10/6 | 7.5% |
| Essay #3 Full Draft on Spanish Perspectives / **Peer Review Workshop** | 10/23 | -- |
| Essay #4 Final Draft on Spanish Perspectives | 10/27 | 10% |
| Essay #5 Full Draft on Indigenous Perspectives / **Peer Review Workshop** | 11/3 | -- |
| Essay # 6 Final Draft on Indigenous Perspectives | 11/10 | 12.5% |
| Essay #7 – Final Draft Critical Literature Review | 11/27 | 5% |
| Essay #8 Full Draft Podcast Script / **Peer Review Workshop** | 12/8 | 7.5% |
| Stepping Stone Assignments for Final Podcast | 12/14 |  |
| * Initial Thoughts on Final Project | 11/6 | -- |
| * Annotated Bibliography for Final Paper | 11/17 | 2.5% |
| * Argument Proposal for Final Paper | 12/1 | 2.5% |
| * Peer Assessment of 2 classmates’ Podcasts |  |  |
| ***Graded Oral Competency Work*** |  |  |
| Presentation #1 –Spanish Primary Sources (2-person teams) | 9/8-10/13 | 5% |
| Presentation #2 - Short Podcast on Indigenous Primary Sources |  | 2.5% |
| Presentation #3 – Podcast on Secondary Sources (3-person teams) | 11/6-11/17 | 7.5% |
|  | 12/11 | -- |
| Presentation #4 – Final Podcast | 12/14 | 15% |
|  |  |  |
| ***Other Work*** |  |  |
| Reviews of Peers’ Presentations, Peer Review, and *They Say/I Say* exercises |  | 7.5% |
| Contribution |  | 15% |

**Assignments -**

**Tutorials** - The electronic version of *They Say/I Say* that you are required to purchase includes a series of tutorials for each chapter. You are expected to finish the tutorial for each chapter on the day that it is assigned. (However, you will have an additional week to complete them for credit. After that you can complete them, but you will not receive credit towards your final grade).

**DO NOT WAIT TO COMPLETE THESE TUTORIALS**

You will be graded only on completion. If you complete 100% you will receive an A+ for this portion of your grade. You complete your Tutorials here (Please select the “Tutorial Tab” after having read the associated chapter through Canvas.

**Papers: (specific prompts for each paper can be found on the weekly schedule)**

These papers will be formal historical essays, which will be graded on the thoughtfulness of the argument (thesis) and the degree to which the thesis is supported by cited evidence.

*You may tailor these essays to your final research topic/questions, if and when you define it, so long as your topic plays an explanatory role in the outcome of the Conquest.*

The prompts encourage you to employ the *They Say/I Say* model, failure to do so can negatively impact your final grade.

***Failure to submit a complete initial draft of a paper will carry an automatic 10% penalty on the final grade* *for that paper*.**

***Please use “Track Changes” in Word to mark the revisions you make to your original draft. You can turn on “track changes” under the review tab (and can set it so that you cannot see all the change you make if you like).***

***To submit a final paper, please upload the final revision (with Track Changes) to Canvas.***

*Paper Format*: The papers must be double spaced, 12-point font, have proper footnotes, and must be saved in as a Word file (.doc). Papers submitted as Google Docs or as a Works file will be considered late. (see the *Chicago Manual of Style, 17th ed*., for style guidelines). **YOUR PAPER MUST BE 1250-1500 words in length (excluding notes).**

For a guide to the proper citation style, consult the section on the “Chicago Manual of Style, 17th edition” in Bullock, Brody, and Weinberg, *The Little Seagull Handbook*, 192-226.

**Failure to include proper citations in footnotes will result in a 10% penalty on your final grade for that assignment.**

On each paper please include the following: Name, date, and Word Count in the upper left-hand corner followed by the title centered on the page (please do not include a title page).

**Informal Assignments** - Students will be asked to upload copies of their initial drafts AND pictures of their peer review sheets. These will be graded on a 0, 50, 75, 100 grading scale. Students who do not submit a full initial draft will receive a full grade reduction in the final grade for that assignment (A- to a B-).

**Critical Literature Review:**

Your task is to identify a major question about the conquest of Mexico (say, the role of Doña Marina), and to write a 500-word essay that identifies how three different authors we read (11/06-11/17) seek to answer that question. You should seek to put those authors in conversation, to identify the major (and minor) differences between their positions, and to signal to your readers which arguments you find most convincing. (HINT - try to avoid writing separate paragraphs on each author, but work to combine their ideas within a single idea of your own. For example,

*Scholars disagree on the sexual relationship between Doña Marina and Hernán Cortés and those disagreements help us identify the contours of larger debates about the Conquest. For example, Scholar X treats her as a rape victim, and thus as the embodiment of the Spanish violation of native peoples. Scholar Y counters that Malintzin was a historical agent making the best decisions possible for herself under the circumstances, even as it relates to sex. Malintzin then becomes a model of indigenous self-determination within the conquest, removing them from the position of only victims.*

**Final Project:**

Working individually, you will complete a research project on some element of the Conquest of Mexico and use it to produce a Podcast. You are free to select the focus of your project, in consultation with the professor, ***so long as you can address the topic relying (primarily) on the materials we read together in class***. (A great example of this is the topic of human sacrifice. This is a complicated project, but you would need to focus your consideration on the role of human sacrifice in the context of the conquest; rather than pursue a deep study of the religious and political meanings of sacrifice to Mesoamericans.)

The goal is to make a historical argument relative to the Conquest of Mexico, not to present an encyclopedic summation of a topic or issue. **To that end, your paper will consist of two parts. You MUST present an argument, and a full counter argument (at least 150 words), on your topic. We will develop the specific nature of the two elements of your paper in consultation with each other.**

**Format –** This project is different from the first four we have written this semester. While those have been restricted to considering how the authors we have read explained the conquest, and responding to them; or, to a specific literature review, this project is your opportunity to explore a topic of your choice relative to the conquest. The only requirement is that you rely heavily on the readings we’ve completed and discussed together as a class, *particularly the primary sources*. Your experiences with your first four papers should help you write sections of your final project, but to help you conceptualize the podcast I would encourage you to consider and include the following:

1. Write for an uninitiated audience (think about what this suggests you should include or leave out)
2. Provide a brief narrative of events (that are important to your topic)
3. Include a reference to other arguments section relevant to your topic
4. Draw specific evidence from the primary sources we’ve read this semester to support your arguments
   1. ***You might conceive of this as a dialog in which one side makes an argument, another side makes a counterargument*, and you indicate where you fall in the debate.**
5. In the end, you will need to reach a formal conclusion, but the purpose of this exercise is to encourage us to fully consider arguments that contradict our own in the pursuit of presenting our own argument.
6. Oh, and make it entertaining, something that you would want your parents or your roommates to hear.

**The project must**

1. **Articulate a historical question that emanates out of the *primary sources* on the conquest of Mexico**
   1. **TO BE CLEAR, your reading of the primary sources must be the basis for your argument and thus you want to spend time explicating the source, within the context of your arguments, to your reader.**
2. **Engage the ideas of others in service of making your arguments.**

A non-exhaustive list of potential topics includes:

| Quetzalcoatl |  | Hernán Cortes |
| --- | --- | --- |
| Moteuczuma II |  | Andrés de Tapia |
| Horses |  | The Night of Sorrows |
| Malintzin |  | Villa Rica de la Veracruz |
| Cholula |  | Brigantines |
| Huitzilopotchli |  | Human Sacrifice |
| Tlaxcala |  | Tenochtitlán |
| Cultures of War |  | Omens |
| Smallpox  Toxcatl |  | Weapons / Technology |
|  |  |  |

You will conduct library and Internet research, locating a minimum of eight (8) different sources to complete your final project. A minimum of four of those sources must be scholarly works (secondary sources - either monographs, chapters from edited volumes, or academic journal articles); and, at least **two** of those sources must be different from assigned readings for the course.

In this paper, much like the three short papers written earlier in the semester your primary goal is to advance an historical argument.

As part of the research process, students will submit the following stepping stone assignments

**Initial Thoughts on Final Research Paper** – In 250 words, please identify the topic and major questions that you plan to address in the final paper. Please include a list of potential sources that you plan to use *beyond* those assigned for class.

**The Annotated Bibliography:** For the annotated bibliography,please open with a one paragraph summation of your research project and research questions. Then, listeach source you will employ in your research with a bibliographic citation in *Chicago Manual of Style, 16t h* *Edition* style, followed by an annotation (in one to three sentences) which contains your evaluative comments indicating the nature of the source, any special problems it might pose (e.g., excessive bias), and how it will contribute to your work. Make sure the annotations are in your own words. Your bibliography should include separate sections for primary and secondary sources. You may use sources listed in the syllabus, but a significant expectation is that you will also find a significant number of sources not included there.

**The Argument Proposal:** Once you have completed the research to compose your Annotated Bibliography, you should have a better idea of what it is you want to argue, so that’s when you will submit a brief proposal (a paragraph or two) of your argument. Though this is preliminary and you’re not wedded to it for your final project, I urge you to think hard about this portion of the assignment. Test your ideas with me, with friends, with consultants in the Writing Center. Do more research as you focus more intensely. The sooner you begin thinking about these ideas and trying them out on paper, the better you’ll do in constructing your argument and not panicking about writing the paper at the last minute. This proposal must include a thesis, the types of evidence you intend to use, and the conclusion—the answer to the “so what?” question—you expect to reach.

**This can be accomplished in no more than three paragraphs - a statement about your topic, your questions, and what you plan to argue (while indicating how your sources might help you).**

The script for your podcast paper should utilize the materials you’ve found in your research to present a historical argument. The goal is not an encyclopedic summary of information about your topic of interest, but rather an argument.

**Podcast –** You will also prepare and present a podcast on your research project as part of your final project. You will need to submit both an audio file (and a script) of that portion of the project. Please include a title for your podcast, an intro and outro, and music for transitions. You may use multiple voices (if you want to have a classmate read primary sources, or use a dialogue format, but you must be the dominant voice).

The podcast should be no longer than ten (10) minutes long. The primary goal is to present your major questions, arguments, and evidence in oral form. You can treat this as very similar to the previous two presentations you will have completed throughout the semester.

The length of the podcast means that you cannot simply “read” a paper from start to finish (reading one double-spaced page takes 2-2.5 minutes). So, your goal should be to think about the most important information and arguments from your final project that you need to include to allow your listener to understand your questions and arguments. And, you should think hard about how to engage you listeners with that information.

To facilitate our understanding of the difference between a podcast and “reading a paper out loud,” you will be required to write and submit a script for your podcast.

**Hint –** this should also help you during the revision process. Try to think of the podcast and paper assignments as complementary and not as distinct.

Hints –

* Give your podcast a name (not the title of your paper, but of the podcast series yours might fit into - MY FAVORITE PODCAST IS “If Books Could Kill”)
* Think about audience (it should be aimed at someone who is not a student/professor in our class)

Please upload your final as an MP3 file (not a .wav file)

**Books for Purchase (YOU MUST PURCHASE HARD COPIES except for *They Say/I Say*; electronic copies will not be accepted)**

* Hernán Cortés, *Letters from Mexico* (New Haven: Yale Univ. Press, 2001).
* Bernal Díaz del Castillo, *The Conquest of New Spain*, trans. by J.M. Cohen, (London: Penguin Books, 1963).
* James Lockhart, *We People Here: Nahuatl Accounts of The Conquest of Mexico* (Wipf & Stock Publishers, 2004).
* Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves that Matter in Academic Writing*, 6th ed. (New York: W.W. Norton & Co., Inc., 2024). ***Please purchase the e-book version of this which includes online learning tools.***

**Grades and Grading** -

Grading is a pedagogical tool. It is meant to signal to students where and how they can improve on meeting the expectations for the assignments in our class. They are not a reflection of ability, character, or effort. My comments on assignments are meant to highlight where improvement is possible on that assignment and should serve as guideposts for future assignments. They are not a road map to earning “A’s.” That may take time and practice. And, I am here to help you in that journey.

I believe strongly in the power of constructive criticism, so my comments will identify strengths I see in a particular assignment but will focus more so on the areas that I see where improvement is possible.

***LETTER GRADES ON FORMAL ESSAYS:***

An “**A**” signifies that all of the rhetorical, grammatical, and stylistic features of an essay demonstrate a nearly professional polish and work together to advance a clear, interesting, persuasive, and significant analytic argument. The essay exhibits superior skill in reading texts closely and interpreting them, not merely offering opinions about them. The ideas are organized in a sequence that reinforces the logic of the thesis, and they are illustrated and supported by well-chosen and coherently integrated quotations and details from the subject text. Such an essay demonstrates the writer’s awareness of the readers’ needs. It doesn’t waste their time with filler, irrelevant material, or needlessly wordy phrasing. Nor does it neglect to explain complex ideas and to enable the readers to experience them with powerful detail and textual support. An “A” essay is unified, coherent, focused, developed, precisely phrased, interesting, significant, and stylistically effective.

A “**B**” signifies that an essay shows much promise, that with some careful revising and further development (not just editing) it might have the potential to earn an “A.” Between adequate and excellent, a “B” essay offers and supports intelligent arguments that unify and shape the subsequent paragraphs. The "B" paper does not display the high level of close reading and originality of thought of the "A" paper. It may contain several minor problems in logic and interpretation, such as occasional lack of sufficient analysis of quotations. But it will show evident care, persuasive analysis, and reliable facility with grammatical skills. It may lack the fresh insight or the impressive power of phrasing that is evident in an “A” paper, but it shows thought and planning as it advances an important interpretive argument.

A “**C**” indicates that an essay meets the minimal requirements of an assignment. It makes an argument though it might be obvious and commonplace. The essay presents quoted passages to support its claims but has not always made their relevance clear to the reader. The "C" paper may contain too much summary of the text without sufficient analysis of it. Its argument may contain illogical conclusions or problems in interpretation caused by misreading. A “C” essay does not demonstrate the grammatical control that produces emphatic and clear phrasing. There are likely to be occasional grammatical errors—though not so frequent that they distract the reader from the ideas being discussed.

A “**D**” essay might show effort and insight but it lacks the basic features that enable an essay to be read with understanding—such things as unity, clear focus, grammatical control, clear and purposeful organization, audience awareness, sufficiency of supporting detail and quoted evidence. A “D” essay might be in an early phase of drafting. It might wander from its key idea into irrelevant ideas or to things that were added merely to reach a target length. It might offer ideas that don’t go beyond the familiar and use overly general phrasing and clichés without showing successful engagement with complex ideas.

A paper might fail if it’s extremely difficult to read, if it doesn’t have an idea that connects its parts, if it doesn’t offer support for its claims, if it’s merely summary and not argument, if it doesn’t fulfill the assignment, if ideas are not grouped into paragraphs, or if persistent grammatical errors draw the readers’ attention away from the topic. An essay might also fail if phrases or ideas have been used without proper acknowledgement from a source (plagiarism).

**Late Papers:** Only late papers accompanied by a valid excuse (illness with doctor's note, university sanctioned extra-curricular activity, family emergency, etc.) will be accepted without penalty. All other late papers will be penalized one full letter grade on the day following the due date (A to B) and one third of a letter grade (B to B-) for each day after that. Missed assignments will be assigned a score of zero.

**Academic Integrity: Please do your own work. Plagiarism will not be tolerated in any form.** The students and faculty of Denison University are committed to academic integrity and will not tolerate any violation of this principle.  Academic honesty, the cornerstone of teaching and learning, lays the foundation for lifelong integrity. 

Academic dishonesty is, in most cases, intellectual theft. It includes, but is not limited to, providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for evaluation. This standard applies to all work ranging from daily homework assignments to major exams. Students **must clearly cite** any sources consulted—not only for quoted phrases but also for ideas and information that are not common knowledge. Neither ignorance nor carelessness is an acceptable defense in cases of plagiarism. It is the student’s responsibility to follow the appropriate format for citations. Students should ask the professor for assistance in determining what sorts of materials and assistance are appropriate for assignments and for guidance in citing such materials clearly.

Proposed and developed by Denison students, passed unanimously by DCGA and Denison’s faculty, the **Code of Academic Integrity** requires that instructors notify the Associate Provost of cases of academic dishonesty, and it requires that cases be heard by the Academic Integrity Board. Further, the code makes students responsible for promoting a culture of integrity on campus and acting in instances in which integrity is violated. The punishment for plagiarism/academic dishonesty in this class will be a grade of zero for the assignment in question and potentially a failing grade for the course in egregious cases.

**Note on Technology and AI:**

While AI tools like ChatGPT and BARD can be powerful tools, you should not rely on them to complete your assignment. Doing so may constitute a violation of the Denison University Academic Integrity Policy. (We will have a class day focused on how AI works, and how it might be appropriate to use it on an assignment like those required in this class).

Uploading or inputting personal or proprietary information—including course materials or academic books and journal articles that you download from JSTOR or other password-protected databases—to an AI Chatbot site like ChatGPT or Bard may violate copyright law.

**Appropriate Use of Course Materials:** The materials distributed in this class, including the syllabus, exams, handouts, study aids, and in-class presentations, may be protected by copyright and are provided solely for the educational use of students enrolled in this course.  You are not permitted to redistribute them for purposes unapproved by the instructor; in particular you are not permitted to post course materials or your notes from lectures and discussion on commercial websites (or upload them to a Generative AI site). Unauthorized uses of course materials may be considered academic misconduct.

**Disability Statement:** Any student who feels he or she may need accommodation based on the impact of a disability should contact me privately as soon as possible to discuss his or her specific needs. I rely on the Academic Support & Enrichment Center in 104 Doane to verify the need for reasonable accommodations.

**Writing Center:** The Center is a free resource available to all Denison students.  Student writing consultants from many majors help writers one-on-one in all phases of the writing process, from deciphering the assignment, to discussing ideas, to developing an argument, to finalizing a draft.  Please visit the [Writing Center Website](https://denison.edu/academics/support/the-writing-center) for locations and hours.

**L2 or Multilingual Support:** In addition to the academic support services available to all Denison students, students who use English in addition to other languages can meet with Denison’s Coordinator of Multilingual Learning, Kalynda Thayer. If English is not your first or only language, please consider utilizing this resource, which is available to ALL Denison students. Ms. Thayer offers a variety of support for L2 students, including consulting with you about your written language (grammar, syntax, word-choices), strategies to manage your reading assignments, assistance with class conversation and presentations, and to help devising ways to develop and effectively use all your skills in English. You can email her at thayerk@denison.edu to schedule an appointment.

**The course adheres to Denison’s Academic Credit Policy.** Significant feedback on writing is a core component of this course. Students are expected to review instructor feedback and reflect on how to incorporate that into their future work. Throughout the semester, students will complete group assignments and they are expected to meet together with their group mates and with the professor for guidance on group projects.

| AI Statement -  The development of generative AI chatbots like ChatGPT and Bard are transforming the landscape of higher education. With that reality in mind, here are some guiding principles for the use of AI **in our course** (other faculty may have different policies, and it is YOUR responsibility to know what each of your professors determine is the acceptable and ethical use of AI in their courses).   * RECOGNIZE that my primary interest is to know what YOU THINK about the materials I have assigned. (I don’t care what a computer might produce as representing the “hive mind” or “groupthink ” best answer to a question based on what others have written.)   + AI might be appropriate as a piece of the process of identifying a topic and theme to write your papers on. It might be helpful to identify the author and their historical context to better understand your source(s). But, it **should not be used** to produce the final product (Please don’t ask AI to “write a paper” for you, you’re only cheating yourself)   + If you consult AI, Academic Integrity requires that you ACKNOWLEDGE such use to your readers. Do so in a footnote. In a sentence, explain your use of AI and identify the tool(s) you consulted.     - Do not CITE AI. Citations are meant to identify the work of other humans that you have consulted, and to provide a clear path to your evidence for your readers should they want to consult it themselves. AI-produced information is not reproducible, and thus is not a valid source. * DO NOT input/upload any personal information to AI. Do not provide your D#, SSN#, Passport#, Slayter box #, telephone number, etc. to AI * DO NOT *UPLOAD* any course materials or assigned reading to AI. Doing so may violate the Denison Code of Academic Integrity and Federal Copyright Law. |
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\*THIS SCHEDULE IS SUBJECT TO CHANGE (all revisions will be marked in Red)

| W 1/22 | **Introductions** |
| --- | --- |
| F 1/24 | **Activity: Establish Classroom Discussion Environment**  **Handout in Syllabus** |
| M 1/27 | **What is History?**  John Arnold, [*History: A Very Short Introduction*](https://doi-org.denison.idm.oclc.org/10.1093/actrade/9780192853523.003.0001) (Oxford: Oxford University Press, 2000), 1-14. |
| W 1/29 | **OVERVIEW – THE CONQUEST IN A DAY**  Ross Hassig, “[The Collision of Two Worlds](https://drive.google.com/file/d/1S0lynFFaoUUoKqrbjhnj7hsemRsLNYPm/view?usp=sharing)” in *The Oxford History of Mexico*, William Beezley and Michael Meyer, eds., (New York: Oxford University Press, 2000), 73-107.  Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves that Matter in Academic Writing*, 4th ed. (New York: W.W. Norton & Co., Inc., 2014), 1-29. (intro and Chapter 1) |
| F 1/31 | **Discussion – How to Read a Primary Source**  Lee Braver, “[How I Mark Up Philosophy Texts](https://drive.google.com/file/d/1S4MpznH7QdPap4RW0zCDWFZze6ie6gNr/view?usp=sharing)*,” APA Newsletter on Teaching Philosophy* 14:1 (FALL 2014), 13-16.  Arnold, *History: A Very Short Introduction,* [110-116](https://doi-org.denison.idm.oclc.org/10.1093/actrade/9780192853523.003.0007) (you do not need to read the entire chapter).  Graf and Birkenstein, *They Say/I Say*, 32-46, 188-92. (Chapter 2 & 13) |
| M 2/3 | **Writing Workshop: Explicating Evidence**  **In-Class Exercises**  Graf and Birkenstein, *They Say/I Say*, 47-58. (Ch 3) |
| W 2/5 | **Spanish Sources I – Cortés’ 1st Letter**  Hernán Cortés, *Letters from Mexico* (New Haven: Yale Univ. Press, 2001), 3-46.  Graf and Birkenstein, *They Say/I Say*, 59-73. (Ch 4) |
| F 2/7 | **Overcoming Public Speaking Anxiety / What Makes a Successful Presentation?**  Graf and Birkenstein, *They Say/I Say*, 72-81 (Ch 5 & 6) |
| M 2/10 | **In Class – Public Speaking Workshop**  Graf and Birkenstein, *They Say/I Say*, 112-122 (Ch 8) |
| W 2/12 | **Spanish Sources II – Díaz’s “Historia Verdadera”**  Bernal Díaz del Castillo, *The Conquest of New Spain*, trans. by J.M. Cohen, (London: Penguin Books, 1963), 7-14, 57-106.  Presentation #1 – Team #1- Simeon and Joyce |
| F 2/14 | **Spanish Sources III – Cortés’ 2nd Letter**  Cortés, *Letters from Mexico*, 47-102  Presentation #1 – Team #2 - Jack and Will |
| M 2/17 | **Spanish Sources IV – Díaz’s “Historia Verdadera”**  Díaz del Castillo, *The Conquest of New Spain*, 107-113, 119-125, 140-188.  Presentation #1 – Team #3- Carter and Brady |
| W 2/19 | **Spanish Sources V – Díaz’s “Historia Verdadera”**  Díaz del Castillo, *The Conquest of New Spain*, 189-244.  Presentation #1 – Team #4 - Raymond and Sophie |
| F 2/21 | **Spanish Sources VI – Cortés’ 2nd Letter, cont.**  Cortés, *Letters from Mexico*, 102-143.  Presentation #1 – Team #5 - Mara and Kaitlyn |
| M 2/24 | **Spanish Sources VII – Díaz’s “Historia Verdadera”**  Díaz del Castillo, *The Conquest of New Spain*, 245-302.  Presentation #1 – Team #6 - Maddy and Pepper |
| W 2/26 | **Writing Workshop – Paper #1**  ***Due: Full Draft Paper #1***  **Prompt**: Assume the world ended on July 1, 1520, how would Hernan Cortés and Bernal Díaz del Castillo have characterized the Conquest of Mexico to that point? What were the most important factors or interesting processes that they identified to explain the course of the Conquest to that date? Do you agree with them? How would you characterize the course of conquest to that date based on their writings? Were the Spanish winning? Why or why not?  *Please keep in mind that the expectation is that you write an interpretation of the Conquest to this date based on the Spanish sources* ***and not*** *to write an encyclopedic summary of events to date.* (Try to ignore what you know about the outcome of the conquest and focus on the state of affairs through July 1, 1520). |
| F 2/28 | **Spanish Sources VIII – Cortés’ 3rd Letter**  Cortés, *Letters from Mexico*, 143-207  Presentation #1 – Team #7 - Flo and Garrett |
| M 3/3 | **Sentences Workshop or AI**  ***Due: Complete Draft Paper #2***  Graf and Birkenstein, *They Say/I Say*, 123-138. (Ch 9) |
| W 3/5 | **Podcasting Workshop**  Materials TBD |
| F 3/7 | **Library Workshop / Podcasts II (installs)**  Graf and Birkenstein, *They Say/I Say*, 139-153. (Ch 10) |
|  | **Spring Break 3/17-3/21** |
| M 3/10 | **Writing Workshop:** Plagiarism and How to Read (and Write) about Secondary Sources; or, Writing as Conversation  Oswald Patton, [“A Closed Letter to Myself about Thievery, Heckling, and Rape Jokes,](https://docs.google.com/document/d/1k-Vul5aAXLgkM4x6ZIwBR2nMcBPOOeA9EqRcqiTdklQ/edit?usp=sharing)” Section 1 “Thievery” at <https://genius.com/Patton-oswalt-a-closed-letter-to-myself-about-thievery-heckling-and-rape-jokes-annotated> (YOU ARE NOT RESPONSIBLE FOR THE “HECKLING” OR “RAPE JOKES” SECTIONS)  **Note: You do not need the sections on “Heckling” or “Rape Jokes”**  Jonathan Zimmerman, “[Here’s my AI policy for students: I don’t have one](https://www.washingtonpost.com/opinions/2023/08/29/ai-student-policy-chatgpt-college/),” *Washington Post*, August 29, 2023, Accessed Sept 12, 2023. [Link to pdf of article](https://drive.google.com/file/d/1QtPAVn0XlV-fpQ4tFf1xEHyxv66WAiRX/view?usp=drive_link)  Graf and Birkenstein, *They Say/I Say*, 154-164. (CH 11)  Complete the “Plagiarism Tutorial” from *They Say* |
| W 3/12 | **Spanish Sources IX – Cortés’s 3rd Letter, cont.**  Cortés, *Letters from Mexico*, 207-281.  Presentation #1 – Team #8 - Nick and Mia |
| F 3/14 | **Spanish Sources X – Díaz’s “Historia Verdadera”**  Diaz del Castillo, *The Conquest of New Spain*, 303-307, 353-413.  Presentation #1 – Team #9 - Layton and Ben |
| M 3/24 | **Writing Workshop – Paper #3**  **Due: Full Draft Paper #3**  **Prompt:**  Now that we have finished the Spanish Chroniclers, how do these authors explain Spanish victory and native defeat? Do you (dis)agree? Based on your reading of Spanish Chroniclers, how would you explain the Spanish defeat of the Aztec Empire?  **Warning –** Do not cut and paste sections of your previous paper into this one. You may develop similar ideas and expand upon them here, but please work to write this paper from scratch.  Graf and Berkenstein, *They Say*, 165-87. (Ch 12) |
| W 3/26 | **Aztecs I**  “[How they reared the sons of lords and noblemen](https://docs.google.com/document/d/13HWeKiTWcnmKsXcQcZLV5SHxazQYj193OE-Qo1LUZgg/edit?usp=sharing),” Bernardino de Sahagún (translated by Charles E. Dribble and Arthur J.O. Anderson), Florentine Codex: General History of the Things of New Spain, Book 8—Kings and Lords, Chapter 21. Santa Fe: School of American Research and the University of Utah, 1954. Excerpt from pages 75-77. (accessed February 2, 2010).  “[Advice of an Aztec Mother to Her Daughter](https://docs.google.com/document/d/1SNrkN2ypM5HGDFhkLMjmO7juNg_6lNkdCJXdP41B8X8/edit?usp=sharing),” from Bernardino de Sahagún, Historia de Nueva España, Lib. VI., Cap. XIX, in Prescott, William Hickling, Wilfred Harold Munro, William Robertson, and George Ticknor. The works of William H. Prescott. J. B. Lippincott, 1904, Appendix, Part II. (accessed March 5, 2009).  RECOMMENDED: David Carrasco, [*The Aztecs: A Very Short Introduction*](https://consort.library.denison.edu:443/record=b5026322~S6)(New York: Oxford University Press, 2012), 1-7, 16-33, and 38-71. |
| F 3/28 | **Indigenous Accounts I – The Florentine Codex**  James Lockhart, *We People Here: Nahuatl Accounts of The Conquest of Mexico* (Wipf & Stock Publishers, 2004), 27-36, 48-113 (Chapters 1-15).  Diego Muñoz Camargo, *Historia de Tlaxcala* *(1585)*, from <http://nationalhumanitiescenter.org/pds/amerbegin/contact/text6/mexica_tlaxcala.pdf>, pgs. 8-11.  **Due: Paper #4** |
| M 3/31 | **Indigenous Accounts II – The Florentine Codex**  Lockhart, *We People Here*, 114-181 (Chapters 16-28) & 256-73 |
| W 4/2 | **Indigenous Accounts III – The Florentine Codex**  Lockhart, *We People Here*, 181-256 (Chapters 29-41). |
| F 4/4 | **Writing Workshop Paper #5**  ***Due: Full Draft Paper #5***  **Prompt** - How do the indigenous authors explain the conquest? Their defeat? Based on your reading of Indigenous Chronicles, how would you explain the Aztec defeat at the hands of the Spanish? |
| M 4/7 | **Interpretations I – Technology and Tactics?**  Douglas A. Daniel, “[Tactical Factors in the Spanish Conquest of the Aztecs](https://www.jstor.org/stable/3317246),” *Anthropological Quarterly* 65:4 (1992), 187-94.  Matthew Restall, “[Neither Paid nor Forced: The Myth of the King’s Army](https://ebookcentral-proquest-com.denison.idm.oclc.org/lib/denison-ebooks/detail.action?docID=272683)” in *Seven Myths of the Spanish Conquest* (New York; Oxford University Press, 2004), 27-43.  Presentation #2 – Group #1 -  Graf and Birkenstein, *They Say/I Say,*  193-204. (Ch 14)  **DUE - Initial Thoughts on Final Project** |
| W 4/9 | **Interpretations II – Culture?**  Tzvetan Todorov, [*The Conquest of America: The Question of the Other*,](https://drive.google.com/file/d/1SFBioFFUK_VV_BlAW5fiTSlPZapFB6aw/view?usp=sharing) Richard Howard, trans., (Harper Perennial, 1984), p 51-77, 93-123.  Presentation #2 – Group #2 - |
| F 4/11 | **Interpretations III – Indian Civil War?**  Michel Oudijk and Matthew Restall, “[Mesoamerican Conquistadors in the Sixteenth Century](https://drive.google.com/file/d/1SBk8zT9Q_8H54iWC7Z9cg1S7HtWBa2dr/view?usp=sharing)” in *Indian Conquistadors: Indigenous Allies in the Conquest of Mesoamerica* (University of Oklahoma Press, 2007), 28-64.  Presentation #2 – Group #3 -  Graf and Birkenstein, *They Say/I Say*, 205-233 (Ch 15)  **Due: Paper #6** |
| M 4/14 | **Interpretations IV – The White God Myth?**  Camilla Townsend, “[Burying the White Gods: New Perspectives on the Conquest of Mexico](https://academic.oup.com/ahr/article-pdf/108/3/659/51731/108-3-659.pdf),” *American Historical Review* 108:3 (June 2003), 659-687.  Presentation #2 – Group #4 - |
| W 4/16 | **Interpretations V – Culture Clash?**  Inga Clendinnen, "‘[Fierce and Unnatural Cruelty:’" Cortés and the Conquest of Mexico](https://www.jstor.org/stable/2928758),” *Representations* 33 (1991): 35-60.  Presentation #2 – Group #5 - |
| F 4/18 | **Interpretations VI – Moctezuma?**  Susan B. Gillespie,“[Blaming Moteuczoma: The Anthropomorphization of the Aztec Conquest](https://muse-jhu-edu.denison.idm.oclc.org/book/113),” in *Invasion and Transformation: Interdisciplinary Perspectives on the Conquest of Mexico,* R.P. Brienen and M.A. Jackson, eds., (Boulder: University Press of Colorado, 2008), 25-55.  Presentation #2 – Group #6 -  **DUE: Annotated Bibliography for Final Podcast** |
| M 4/21 | In-Class Writing Accountability Day**.** |
| W 4/23 | In-Class Writing Accountability Day  **Due by 5pm– Paper # 7 Critical Literature Review**  **Write a 500-word essay that puts three (or more) of the 7 historians above in conversation** |
| F 4/25 | In-Class Writing Accountability Day |
| M 4/28 | In-Class Writing Accountability Day  **Due: Argument Proposal for Final Podcast** |
| W 4/30 | In-Class Writing Accountability Day |
| F 5/2 | In-Class Writing Accountability Day  **Due - Paper #8 - Full Draft of Podcast Script** |
| M 5/5 | In-Class Writing Accountability Day / Course Evaluations  **Due - Podcast Script** |
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|  | **Final Podcast Due: Thurs, May 8 @ 4:00pm** |
|  | **Review of Classmates Podcasts Due: Sat, May 10th @ 5pm** |